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THE

SOUTHERN HARP;

CONSISTING OF

ORIGINAL SACRED AND MORAL SONGS,

ADAPTED TO THE

MOST POPULAR MELODIES,

FOR THE

PIANO-FORTE AND GUITAR.

BY

MRS. MARY S. B. DANA.

Each tuneful gem I found
Was set to shine anew;
And when together all were strung,
Thus to a 'Harp' they grew.

Boston:

PARKER AND DITSON,

DEALERS IN PIANO-FORTES AND MUSIC.

1841.

294-275

B. H.

Thos. For. B. Emerson

Oct, 15, 1874

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In the Clerk's Office of the District Court of the District of Massachusetts.

INTRODUCTION.

O, CAN it be, my Muse! that you and I
Are fairly linked before the public eye?
Well, be it so;—we've loved each other long;
Our union now we'll celebrate in song;
And those who would thy simple form despise,
Shall *listen*, and forget to criticise.
I thought at first to show thee by my side
Without adornment;—'twas a thought of pride!
Now, clothed in music's sweetest harmonies,
How many will thy humble beauties prize!
I think, my Muse! 'twas wisdom, on my part,
To let thee sing thy way to every heart.
So, (as I've introduced thee now in style,)
Rest thee—I'll introduce myself the while.

I am the daughter of an honored sire :*
To speak his praise, not soon these lips would tire;
But this is not the place, nor this the way,
To utter all my filial love would say;
Yet for his sake no small regard I claim;
My passport is my much-loved father's name.

There was a time when all to me was light;
No shadows stole across my pathway bright.

* Rev. B. M. Palmer, D. D., of Charleston, S. C.

I had a darling sister,—but she died.
For many years we wandered side by side,
And oft these very songs she sung with me;
No wonder, then, if they should plaintive be!
I had an only brother,—and *he* died—
Away from home, and from his lovely bride;
And not long after, those I loved too well,
Pale—cold—and still—in death's embraces fell;
In two short days on me no more they smiled,
My noble husband, and my only child!
'Twas sorrow made me write these plaintive lays;
And yet, if sad they are, they end in praise.
O God! I thank thee for my mother's breast,
Where I can lay my head, and sweetly rest!
I thank thee for my father's fostering arms,
On which I lean, and fear no rude alarms!

O ye who've reached the lofty heights of fame,
Remember mine is but a youthful name.
I pray you with benignant eyes look down,
Nor from your intellectual eyries frown
On one, whose trembling steps have just begun
To *climb* th' ascent your eagle flights have won.
No laurel wreath, to decorate my brow,
Held out by fame's bright goddess, lures me now.
May I but know I've done my humble part,
By poetry and song, to cheer the heart,
Or wake in any breast one thrilling chord,
'Tis all I ask—'twill be a rich reward!

MARY S. B. DANA.

AT ANCHOR LAID, REMOTE FROM HOME.

Words by MRS. DANA.

SICILIAN AIR.

MODERATO.

A - - - far from thy home, wanderer, why dost thou stay, For -

A - - - far from thy home, wanderer, why dost thou stay, For -

A - - - far from thy home, wanderer, why dost thou stay, For -

- get - - ting the dan - gers that brood o'er thy way? O, speed thee in

- get - - ting the dan - gers that brood o'er thy way? O, speed thee in

- get - - ting the dan - gers that brood o'er thy way? O, speed thee in

haste from a dark o - cean grave, And bid an a - dieu to the

haste from a dark o - cean grave, And bid an a - dieu to the

haste from a dark o - cean grave, And bid an a - dieu to the

The first system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom two are piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "haste from a dark o - cean grave, And bid an a - dieu to the".

Espress.

deep roll - ing wave. Home, home! sweet, sweet

deep roll - ing wave. Home, home! sweet, sweet

deep roll - ing wave. Home, home! sweet, sweet

Espress.

The second system of the musical score continues the piece. It also consists of five staves with the same vocal and piano parts. The lyrics are: "deep roll - ing wave. Home, home! sweet, sweet". The word "Espress." is written above the first staff and below the piano part of the fifth staff, indicating a tempo change to Ad Presso.

Ritard.

home! There's no place like home, There's no place like home.

home! There's no place like home, There's no place like home.

home! There's no place like home, There's no place like home.

Ritard.

p

2.

In the love of the Saviour, thy haven of rest,
 There is gladness and hope for the grief-riven breast.
 O, why from that shelter alone shouldst thou roam?
 Thy sorrowing spirit needs comfort at home.
 Home, home, &c.

3.

Come, loosen thy anchor, and spread wide thy sail,
 Like the wind-flower* wooing the soft-swelling gale.
 In the home of thy spirit a refuge is near,
 To assuage every sorrow, sad child of despair.
 Home, home, &c.

* The anemoné.

WHEN PILLOWED ON MY DOWNY COUCH.

Words by MRS. DANA.

Music by IUCHO.

ANDANTE.

When, pil - lowed on my downy couch, I woo my even - ing rest, Thou,

Sa - vior, with re - - viv - ing touch, Canst heal my wounded breast. My

Pi - lot o'er life's trou - bled sea, I raise my evening song to thee. O,

AD LIB.

lend thine ear! O, lend thine ear! O, lend thine ear!

2.

There's nought can calm my restless soul,
 If thou depart from me ;
 The billows rage without control,
 When I am far from thee.
 But tranquil is my evening rest,
 When Jesus bears me on his breast.
 There may I be !

3.

The pity of thy gentle heart
 I never asked in vain :
 Then, O ! remove this piercing dart,
 And soothe my bosom's pain.
 Then, let the mighty billows play,
 I'll sing my every care away,
 Nor heed the storm !

THE STAR OF THE NATIVITY.

Words by MRS. DANA.

Music by BISHOP.

LARGHETTO.

The piano introduction is written for a grand piano in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'LARGHETTO'. The music starts with a piano (*p*) dynamic, followed by a crescendo to a forte (*rf*) dynamic, and ends with a decrescendo (*dim.*). The melody is in the treble clef, and the accompaniment is in the bass clef.

The first system of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is G major (one sharp) and the time signature is 2/4. The lyrics are: "O, where's the lovely beaming star, Slow moving towards the west, Which, glittering bright and

The second system of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is G major (one sharp) and the time signature is 2/4. The lyrics are: "shining far, Sought out a place of rest? And not o'er halls and gilded domes The

AD LIB.

The musical score is written for a voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef, both in the same key signature. The lyrics are written below the voice staff. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The piece concludes with a double bar line.

beauteous meteor stood, But where the in - fant Je - sus lay, In hum - ble sol - i -

- tude.

mf *fz* *p*

2.

Why shone that star so brilliantly?
 Why calmly paused it there?
 Why gazed upon it wondering eyes,
 With mingled hope and fear?
 'Twas Heaven's shining messenger
 To spread the tidings far,
 That in Judea's land arose —
 The glorious morning star.



3.

And never more that meteor's glow
 Shall shed a sparkling light.
 Its work is done; its beaming rays
 Are quenched in endless night.
 But brightly on that morn arose
 The Sun of Righteousness,
 To shine with gladsome, healing beams,
 A suffering world to bless.

4.

A cheering ray, 'twill ever shine,
 And gild life's darkest hour,
 And warm the heart by sorrow chilled
 With sweet reviving power.
 'Twill chase the gloomiest cloud away,
 'Twill dry the bitterest tear,
 And when the Christian dies, 'twill stream
 In floods of glory there.

COME IN THE STARRY NIGHT.

Words by MRS. DANA.

Music by AUBER.

ALLEGRETTO.

Non tanto.

SECOND VOICE.

1. Come in the star - ry night, And gaze on the tran - quil o - cean, And think how bright is the
2. Come in the glad-some morn, When beau-te-ous birds are sing - ing, And learn the song of the

FIRST VOICE.

world of light, When past this life's com - mo - tion. Yes, I'll come in the star - ry night, And
hap - py throng, Which high in heaven is ring - ing. Yes, I'll come in the gladsome morn, When

gaze on the tran-quil o - - cean, And think how bright is the world of light, When past this life's com -
beau-te-ous birds are sing - - ing, And learn the song of the hap-py throng, Which high in heaven is

- mo - - - tion. The sun is ev - er shi - ning In the world where Je-sus reigns;
ring - - - ing. They sound their joy-ful prais - es To the gold-en harp and lyre;

The sun doth ev - er shine, And a
They sound their joy - ful praise, And each

COME IN THE STARRY NIGHT.

The first system of the musical score consists of three staves. The top staff is a single melodic line in G major (one sharp) and 4/4 time. The middle staff contains the lyrics for the first vocal part. The bottom staff is a piano accompaniment consisting of two staves: the upper one is in treble clef and the lower one is in bass clef, both in G major and 4/4 time.

'Twill ne'er de-cline, But gild the heaven - ly plains. I'll come in the star - ry
Each voice shall raise The sound-ing cho - rus higher.

glo - ry ne'er de - - cli - - ning Shall gild the heaven - ly plains. Then come in the star - ry
voice se-raph - ic rais - - es, The sound-ing cho - rus higher.

The second system of the musical score continues the composition with three staves. The top staff continues the vocal melody. The middle staff contains the lyrics for the second vocal part. The bottom staff continues the piano accompaniment with two staves in treble and bass clefs.

night, And gaze on the tran-quil o - cean, And think how bright is the world of light, When
night, And gaze on the tran-quil o - cean, And think how bright is the world of light, When

COME IN THE STARRY NIGHT.

15

Adagio.

past this life's com - - mo - - - tion, When past this life's com - mo - tion, this life's com -

past this life's com - - mo - - - tion, When past this life's com - mo - tion, this life's com -

Adagio.

Tempo Primo.

Adagio.

- mo - tion, When past this life's com - - mo - - - tion, this life's com - mo - tion.

- mo - tion, When past this life's com - - mo - - - tion, this life's com - mo - tion.

Tempo Primo. *Adagio.*

GENTLE HARP.

Words by MRS. DANA.

VENETIAN AIR.

Sound forth in tune-ful num - - bers, Gentle harp! In - vite to peaceful

Sound forth in tune-ful num - - bers, Gentle harp! In - vite to peaceful

slum - bers, Gentle harp! Come, bless the wea - ry soul; Sweetly, by thy soothing

slum - bers, Gentle harp! Come, bless the wea - ry soul; Sweetly, by thy soothing

power, Brighten every gloomy hour With soft con - trol ! Come, bless the wea - ry

power, Brighten every gloomy hour With soft con - trol ! Come, bless the wea - ry

The first system of the musical score for 'Gentle Harp'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is D major (two sharps). The lyrics are: 'power, Brighten every gloomy hour With soft con - trol ! Come, bless the wea - ry'.

soul ; Sweetly, by thy soothing power, Brighten every gloomy hour With soft con - trol !

soul ; Sweetly, by thy soothing power, Brighten every gloomy hour With soft con - trol !

The second system of the musical score. It also consists of four staves with the same key signature and structure as the first system. The lyrics are: 'soul ; Sweetly, by thy soothing power, Brighten every gloomy hour With soft con - trol !'.

2.

We love thy tones of sadness,
Gentle harp!
But more thy notes of gladness,
Gentle harp!
Then pour thy sweetest strain ;
With the happy sounds of heaven,
Every morn and every even,
Come, soothe our pain !

E



3.

The sun, that beameth brightly,
Gentle harp !
And moon, that shineth nightly,
Gentle harp !
Too soon shall be no more ;
But, when earthly things are dying,
May thy music, round us sighing,
Sweet joys restore !

SOFT, SOFT, MUSIC IS STEALING.

Words by MRS. DANA.

GERMAN AIR.

Soft, soft, music is stealing; Sweet, sweet, lingers the strain;

Soft, soft, music is stealing; Sweet, sweet, lingers the strain;

Soft, soft, music is stealing; Sweet, sweet, lingers the strain;

ANDANTINO. *p*

Loud, loud, now it is peal - ing, Waking the echoes a - - gain;

Loud, loud, now it is peal - ing, Waking the echoes a - - gain;

Loud, loud, now it is peal - ing, Waking the echoes a - - gain;

Calando. *A Tempo.*

Yes, yes, yes, yes, Waking the echoes a - - gain.

Yes, yes, yes, yes, Waking the echoes a - - gain.

Yes, yes, yes, yes, Waking the echoes a - - gain.

Calando. *A Tempo.*

ff *p* *ff*

2.

Join, join, children of sadness;
 Send, send, sorrow away;
 Now, now, changing to gladness,
 Warble a beautiful lay;
 Yes, yes, yes, yes,
 Warble a beautiful lay.



3.

Hope, hope, fair and enduring;
 Joy, joy, bright as the day;
 Love, love, heaven ensuring,
 Sweetly invite you away;
 Yes, yes, yes, yes,
 Sweetly invite you away.

WHAT SERAPH-LIKE MUSIC.

Words by MRS. DANA.

Music by J. DE PINNA.

GRAZIOSO.

mf *p*

What ser-aph - like mu - sic steals o - ver the sea, En -

p

tran - cing my sen - - ses with charmed mel - - - o - - - dy?

What ser - aph - like mu - sic steals o - - ver the sea, En -

What ser - aph - like mu - sic steals o - - ver the sea, En -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "What ser - aph - like mu - sic steals o - - ver the sea, En -". The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

tran - cing my sen - ses with charmed mel - o - dy? 'Tis the song of the

tran - cing my sen - ses with charmed mel - o - dy? 'Tis the song of the

The second system of the musical score continues the composition. It follows the same instrumental and vocal arrangement as the first system. The lyrics are: "tran - cing my sen - ses with charmed mel - o - dy? 'Tis the song of the". The piano part includes a fermata over a measure in the right hand. At the bottom of the page, below the piano staff, is the letter "F".

F

an - gels, borne soft on the air; 'Tis for me they are sing-ing; my

an - gels, borne soft on the air; 'Tis for me they are sing-ing; my

The first system of the musical score consists of two vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal staves have lyrics underneath them. The piano accompaniment is written for the left and right hands.

wel-come I hear;— 'Tis the song of the an - gels, borne soft on the

wel-come I hear;— 'Tis the song of the an - gels, borne soft on the

The second system of the musical score continues the vocal and piano parts. It features the same key signature and time signature as the first system. The piano accompaniment includes a 'Cres.' (Crescendo) marking in the right hand.

air; 'Tis for me they are sing-ing; My wel-come I hear.

air; 'Tis for me they are sing-ing; My wel-come I hear.

p *f*

2.

At Jordan's lone river I eagerly stand,
 And stretch forth my hands to yon beautiful land.
 Send a convoy of angels, dear Saviour, I pray!
 Let me join their sweet music; away, O, away!



3.

Though cold are the billows, and dark is the wave
 With Jesus beside me, the surges I'll brave;
 For the heavenly music has ravished me so,
 I must join the loud chorus; I'll go, yes, I'll go!

THE BEST HOME AND THE BEST FRIEND.

Words by MRS. DANA.

Music by RODWELL.

ALLEGRETTO
MODERATO.

The first system of the musical score. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a melodic line with a triplet of eighth notes marked with a '3' and a 'dol.' (dolce) marking. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a supporting bass line. Dynamics include *dol.* and *f* (forte).

The second system of the musical score. It continues the treble and bass staves. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a supporting bass line. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), and *ff* (fortissimo). The system ends with a double bar line.

The third system of the musical score. It continues the treble and bass staves. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a supporting bass line. Dynamics include *p* (piano). The system ends with a double bar line.

When the

bloom is on thy maid - en cheek, And joy in the sparkling eye, There is

yet one home for the heart to seek, Where love can nev - er die. Though

The first system of the musical score features a vocal melody in G major (one flat) and 4/4 time. It begins with a triplet of eighth notes. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *f* (forte) and *p* (piano).

beauteous flowers may with - er here, Where blighting storms de - - stroy, They are

SLANTANDO.
COLLA VOCE.

The second system continues the melody and accompaniment. It includes a *SLANTANDO.* (rushing) instruction and a *COLLA VOCE.* (in voice) instruction, indicating a change in tempo and style. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo).

bloom - ing there, ev - er bright and fair, They are blooming there, ever bright and fair, The

pp

The third system concludes the piece with a *pp* (pianissimo) dynamic marking. The piano accompaniment features a more active right-hand part with moving lines. A final chord is marked with a 'G' below it.

flowers of youth and joy,----- The flowers of youth and joy;----- They are

p *SLENTANDO.* *COLLA VOCE.*

bloom - ing there, ev - er bright and fair, The flowers of youth and joy.

pp *f* *f* *f* *f*

p *f* *ff* *ff*

2.

When the cheek grows pale, and the heart grows faint,
 And dimmed is the sparkling eye,
 There is yet one Friend for the dying saint,
 In nature's agony.
 O, then, secure from all his foes,
 All calmly may he rest,
 And forget his woes in a long repose
 On the Saviour's peaceful breast.

WHERE IS THE HOME I'VE PICTURED FAIR?

Words by MRS. DANA.

GERMAN AIR.

WITH FEELING,
BUT NOT TOO SLOW.

The musical score is written for voice and piano. It begins with a piano introduction in D major, 3/8 time, marked *p*. The introduction consists of four measures of piano accompaniment. The vocal line enters in the fifth measure with the lyrics "Where is the". The piano accompaniment continues with a steady eighth-note pattern. The tempo marking *lento* appears above the vocal line. The piano accompaniment is marked *p* and *pp* at different points. The vocal line continues with the lyrics "home I've pic - tured fair? Long should I roam, nor find it". The piano accompaniment continues with the same eighth-note pattern.

Where is the

lento.

home I've pic - tured fair? Long should I roam, nor find it

here. Pass - ing a - - way, Thus joys de - - cay;

The first system of the musical score. It features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "here. Pass - ing a - - way, Thus joys de - - cay;". The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a steady eighth-note bass line. A trill is marked above the final note of the vocal line.

Time on - ly deepens the shadows of eve.

The second system of the musical score. The vocal line continues with the lyrics "Time on - ly deepens the shadows of eve.". The piano accompaniment includes dynamic markings: *f* (forte) in the left hand and *p* (piano) in the right hand. The music features a rising melodic line in the right hand.

cres.
Nev - er, be - - low, Bright - ly will glow Visions of youth, that were

The third system of the musical score. It begins with a *cres.* (crescendo) marking. The vocal line has the lyrics "Nev - er, be - - low, Bright - ly will glow Visions of youth, that were". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

born to deceive; — Nev - er, be - low, Bright - ly will glow

p *8va.*

lento. *p*

cres.

Vis - ions of youth, that were born to de - ceive, — Vis - ions of

lento.

youth, that were born to de - ceive.

lento.

2.

Sparkling and clear sweet waters glide,
Murmuring near the green hill side.
There will I stay,
Chasing away

H



Thoughts that intrude on my hours of rest.
Spirit of love,
Pure from above,
Come, and illumine my sorrowful breast.

THE SETTING SUN.

Words by MRS. DANA.

CANADIAN AIR.

ANDANTE.

Sweet-ly the tune - ful bird of night Is sing-ing a song in the

Sweet-ly the tune - ful bird of night Is sing-ing a song in the

Sweet-ly the tune - ful bird of night Is sing-ing a song in the

pale moon-light, — Is sing - ing a song in the pale moon - light.

pale moon-light, — Is sing - ing a song in the pale moon - light.

pale moon-light, — Is sing - ing a song in the pale moon - light.

Then let us join our grate - ful lays, And glad - ly our eve-ning an-them raise.

Then let us join our grate - ful lays, And glad - ly our eve-ning an-them raise.

Then let us join our grate - ful lays, And glad - ly our eve-ning an-them raise.

THE SETTING SUN.

31

f *sf* *sf* *f*

Day - light is gone, our work is done; An em - blem of rest is the

sf *sf*

Day - light is gone, our work is done; An em - blem of rest is the

Day - light is gone, our work is done; An em - blem of rest is the

dim. *f* *sf* *dim.*

set - ting sun, — An em - blem of rest is the set - ting sun.

sf

set - ting sun, — An em - blem of rest is the set - ting sun.

sf

set - ting sun, — An em - blem of rest is the set - ting sun.

2.

Softly the pleasing serenade
Is floating along over hill and glade.
Borne on the gentle evening air,
How sweet is the Christian's tuneful prayer!
Daylight is gone, our work is done;
An emblem of rest is the setting sun.



3.

So may we close our life's short day;
To glory and joy may we soar away,
And leave the world without a sigh,
And sing with delight when called to die!
Daylight is gone, our work is done;
An emblem of rest is the setting sun.

DEAR HEAVENLY HOME.

Words by MRS. DANA.

SWISS AIR.

Far o'er the wave, which rolls so cold and cheer - - less,

Far o'er the wave, which rolls so cold and cheer - - less,

Andante. *p*

There lies my home, the peaceful, heavenly shore. How swells my

There lies my home, the peaceful, heavenly shore. How swells my

heart with rapture high, while, fear - less, I wait the hour to

heart with rapture high, while, fear - less, I wait the hour to

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "heart with rapture high, while, fear - less, I wait the hour to".

sail its bil - lows o'er! Heaven, my home, receive me! Faith - ful, I

sail its bil - lows o'er! Heaven, my home, receive me!

The second system of the musical score continues the composition. It features the same vocal and piano parts. The lyrics are: "sail its bil - lows o'er! Heaven, my home, receive me! Faith - ful, I". A piano dynamic marking (*p*) is present in the piano accompaniment.

DEAR HEAVENLY HOME.

come, Nev - - er, O, never to leave thee, Dear heavenly home!

Faith - ful, I come, Never, O, never to leave thee, Dear heavenly home!

The first system of the musical score for 'Dear Heavenly Home'. It consists of two vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal staves have lyrics underneath them. The piano accompaniment is written in a grand staff (treble and bass clefs).

Heaven, my home, re - ceive me! Faith - - ful, I come, Nev - - er, O,

Heaven, my home, receive me! Faith - ful, I come, Nev-er, O,

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are split across two lines of vocal staves. The piano accompaniment continues with the same rhythmic and melodic patterns.

AD LIB.

never to leave thee, Dear heavenly home!

AD LIB.

never to leave thee, Dear heavenly home!

2.

Vainly for me the siren song of pleasure
 Sounds sweetly now;—I hear a sweeter strain:
 Borne o'er the wave is heard the thrilling measure,—
 “Worthy the Lamb,—the Lamb for sinners slain!”
 Heaven, my home, receive me!
 Faithful, I come,
 Never, O, never to leave thee,
 Dear heavenly home!

3.

Cease, ye who sing of earth's enchanted bowers!
 Leave, leave me here!—No more, no more I roam.
 Here dwells a charm to fix my noblest powers;
 Here comes the sound of “Welcome to thy home!”
 Heaven, my home, receive me!
 Faithful, I come,
 Never, O, never to leave thee,
 Dear heavenly home!

I LOVE TO SEE MY FATHER'S HAND.

Words by MRS. DANA.

VENETIAN AIR.

ANDANTE.

p *f*

I love to see my Fa - ther's hand, Though

p

oft it bears a rod ; 'Twill lead me to the prom - ised land, The

The musical score is written for voice and piano. It consists of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

cit - - y of my God. The strokes that wound my self - ish heart His
 lov - ing mer - cy show ; Come, sor - row, then, and do thy part, And
 kind - ly lay me low.

2.

When I'm a rover far from thee,
 My best beloved Friend,
 'Twould be a proof of love to me
 If sorrows thou shouldst send.

J



Then let me tread the vale of tears
 Till I arrive at home.
 Come, Lord, while pass life's fleeting years,
 In clouds or brightness, come !

THE MORNING STAR OF THE SPIRIT.

Words by MRS. DANA.

Music by BISHOP.

ALLEGRETTO.
MODERATO E
SCHERZOSO.

p

decres. pp legato.

pp

dim. slentando. When

eve - ning steals o'er me with si - lence and gloom, And night-flowers are breathing their

fra - grant per - fume, Then, soft - ly re - - tir - ing, and kneeling a - - lone, I may

ask Heav-en's mer - cy for the hours that are gone; — Then, soft - ly re - tir - ing, and

kneel - ing a - lone, I may ask Heav-en's mer - cy for the hours that are gone.

2.

The bright stars may spangle the blue vaulted sky,—
And dearly I love them, gay dwellers on high;—
But the night of my soul would be starless and drear,
If the bright "morning-star" did not shine on me there.

3.

O star of my spirit! thy soft polar ray
Can warm me, and cheer me, and brighten my way;
For earth's dearest pleasures seem changeful to me,
Like the gay-dancing sunbeams that shine on the sea.

BLESSED SABBATH, HOW I LOVE THEE!

Words by MRS. DANA.

Music by C. S. WHITMORE.

Sostenuto.

LARGHETTO
E
SOAVE.

The piano introduction is in B-flat major, 4/4 time. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a half note B-flat, followed by quarter notes D, E, F, G, A, B, and a half note C. The accompaniment consists of chords in the left hand and single notes in the right hand. The tempo is marked 'LARGHETTO E SOAVE' and the mood is 'Sostenuto'.

Bless - ed Sabbath, how I love thee! Sa - cred pledge of com - ing rest;

p legato.

The first line of the song is in B-flat major, 4/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is 'LARGHETTO E SOAVE' and the mood is 'Sostenuto'. The piano part is marked 'p legato'.

Sweet - est sol - ace may I prove thee, For a heart with woes op - pressed.

The second line of the song is in B-flat major, 4/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is 'LARGHETTO E SOAVE' and the mood is 'Sostenuto'.

Musical score for the first system. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "Surg - - ing billows, roll - - ing o'er me, Seek to overwhelm my trem - bling soul;". The piano part includes markings "cres." and "ritard. dim.".

Musical score for the second system. The vocal line continues with the lyrics: "But thy to - kens pass be - fore me, And the wa - ters back - ward roll." The piano accompaniment includes the marking "a tempo.".

2.

Pealing anthems, loud resounding,
Seem like blissful songs above;
In thy temple, joys abounding
Bathe my soul in seas of love.
Prayerful odors, upward stealing
From the altars of the heart,
Heavenly glories there revealing,
Call my spirit to depart.

3.

Faith's bright visions thus unfolding,
Here would I my sorrows bring,
Till my raptured soul, beholding,
Soars aloft on steady wing.
Then, forgetting all my sadness,
Gloom and doubt will pass away;
Drooping sorrow change to gladness,
Cheerless night, to glorious day.

MEMORIES OF A BURIED FRIEND.

Words by MRS. DANA.

Music by T. MOORE.

IN MODERATE
TIME.

I love the silent vesper hour, When daylight sighs, "Farewell." It breathes around a

softening power, A tender, dreamy spell. On mossy banks where spreads the rose, All laden with per -

- - fume, My weary spirit seeks re - pose, A - mid the fra - grant bloom. I love the silent

AD LIB.

vesper hour, When daylight sighs, "Farewell." It breathes around a softening power, A tender, dreamy spell.

mf p p

2.

I yield my heart to hours like these,
 When shadowy forms draw near,
 And, whispered on the balmy breeze,
 Thy spirit tones I hear;—
 When buried joys forsake their graves,
 And, from oblivion's sea,
 Come gliding on the rolling waves
 Sweet memories of thee.
 I love, &c.



3.

And where thou art, my sainted one,
 O, how I long to come!
 Where soon, my toilsome journey done,
 I'll gladly rest *at home*.
 Till then, I'll woo each soothing power,
 And lose myself in love,
 And calmly wait the joyful hour
 Which calls my soul above.
 I love, &c.

THE MISSIONARY'S FAREWELL.

Words by MRS. DANA.

Music by T. WILLIAMS.

ANDANTINO
ESPRESSIVO.

Legato.

Fare - well, mother!

dol.

Je - - - sus calls me Far a - - - way from home and thee.

Earth - ly love no more en - thralls me, When the blood - - y

The musical score is written for voice and piano. It consists of three systems of staves. Each system has a vocal line (treble clef, key of D major) and a piano accompaniment (grand staff, key of D major). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *sf* and *pp*. The first system ends with a fermata over the final note. The second system ends with a fermata over the final note. The third system ends with a double bar line.

cross I see. Fare - well, mother! do not pain me

By thine ag - - o - - ni - - zing woe. Those fond arms can - -

- - - not de - - tain me. Dear - est mother, I must go.

2.
Farewell, father! O, how tender
Are the chords that bind me here!
Jesus! aid me to surrender
All I love without a tear.
No, my Saviour! Wert thou tearless,
Bending o'er the buried dead?
At this hour, so sad and cheerless,
May not burning tears be shed?

L

3.
Farewell, sister! Do not press me
To thy young and throbbing heart.
O, no longer now distress me!
Sister, sister, we must part!
Farewell, pale and silent brother!
How I grieve to pain thee so!
Father — mother — sister — brother —
Jesus calls: — O, let me go!

O, JOY TO THEE, JOY TO THEE.

Words by MRS. DANA.

Music by G. KIALLMARK.

SOAVE.

mf *sf* SMORZ.

O, joy to thee, joy to thee, daughter of sorrow! Attune thy sweet voice to a

a tempo.

rapturous lay. The bright Sun is rising to cheer thee to-morrow, And night's gloomy darkness is

The musical score is written for voice and piano. It consists of three systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The voice part starts with the lyrics 'flee - ing a - way.' followed by 'The Friend of the friendless, the'. The piano accompaniment features a series of chords and moving lines. The second system continues the voice part with 'life of the dying, The joy of the heart-broken mourner is he. Now praises for weeping, and'. The piano part includes a dynamic marking of *f* (forte). The third system concludes the voice part with 'glad - ness for sigh - ing, And gar - ments of praise, he is of - f'ring to thee.' The piano part continues with a final cadence. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *p* (piano) and *f* (forte).

2.

Come, mourners, and bathe in the life-giving waters,
Which ever are springing exhaustless and pure.
Now banish your sorrows, Jerusalem's daughters;
Here, peaceful and safe, you may dwell evermore.



Here's beauty and glory, all glory excelling,
The Father's bright image expressed in the Son!
All mercy and peace in the Saviour is dwelling,
And they must be blest whom he claims as his own.

WHEN THY FORM IS HUMBLY BENDING.

Words by MRS. DANA.

Music by GEO. O. FARMER.

Andante
Espress.

p

When thy form is hum - bly bend - ing A - lone in prayer, O,

p

cres.

may my vows, as - cend - - ing, Then min - - gle there. 'Tis sweet when thus u -

cres.

The musical score is written for voice and piano. It begins with a piano introduction in D major, 2/4 time, marked 'Andante' and 'Espress.' The piano part features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The voice melody enters in the second system with the lyrics 'When thy form is hum - bly bend - ing A - lone in prayer, O,'. The piano accompaniment continues with a steady eighth-note pattern. The third system introduces a crescendo ('cres.') in the voice melody, leading to the lyrics 'may my vows, as - cend - - ing, Then min - - gle there. 'Tis sweet when thus u -'. The piano part also features a crescendo ('cres.') in the right hand, which plays a dense texture of sixteenth and thirty-second notes. The score concludes with a final cadence in the piano part.

AD LIB.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The lyrics are: "nit-ing, The heart's best love ex - - citing, The world's dark pathway lighting, We meet in prayer." The score includes various musical notations such as notes, rests, and dynamic markings.

- nit-ing, The heart's best love ex - - citing, The world's dark pathway lighting, We meet in prayer.

2.

When the early birds are singing,
 I love to pray :
 When humble souls are winging
 Their heavenward way ;
 While slothful ones are sleeping,
 And morning dews are weeping,
 May we, our matins keeping,
 Then kneel to pray.

THE BOW IN THE CLOUD.

Words by MRS. DANA.

Music by A. LEE.

ANDANTE.

When I gaze on the rainbow that spans the wide heaven, I think of his mercy who

rul-eth on high: 'Tis a beau-ti-ful token our Father has given, The bright bow of promise that

AD LIB.

glows on the sky. I fear not the cloud that is gath-er-ing o'er me, Nor

low - muttered thunder that sounds on mine ear ; The clear - tint - ed rain - bow is

spreading be - fore me, — 'Tis a si - - lent re - prov - er to trembling and fear.

pp

pp
AD LIB.

pp

The musical score consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The first system contains the lyrics 'low - muttered thunder that sounds on mine ear ; The clear - tint - ed rain - bow is'. The second system contains 'spreading be - fore me, — 'Tis a si - - lent re - prov - er to trembling and fear.' and includes dynamic markings *pp* and *pp AD LIB.*. The third system is an instrumental conclusion for the piano, marked *pp*.

2.

There's a bow in the cloud, when the Saviour is near us,
 More beautiful far, and eternally bright :
 'Tis a bow uncreated, which ever will cheer us
 Through clouds and through sunshine, through darkness and light.
 Like dews of the morning, or gentle spring showers,
 He waters the soul with his plentiful grace ;
 And sure the rapt spirit may welcome the hours,
 When beauty celestial beams bright from his face.

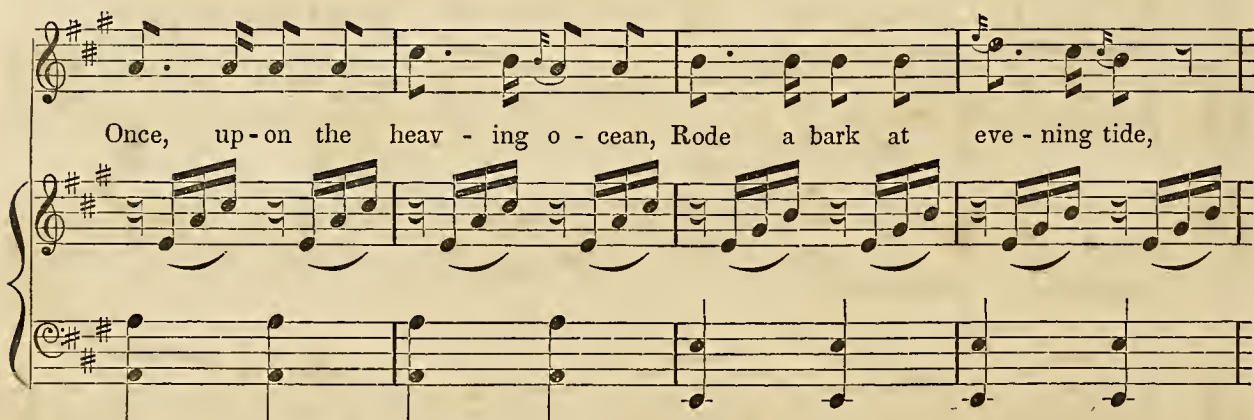
PEACE—BE STILL!

Words by MRS. DANA.

Music by MOZART.

MUSETTE
CON
ESPRESSIVO.

A musical introduction for the Musette, consisting of two staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody is written on the treble staff, and the accompaniment is on the bass staff. The piece is marked 'CON ESPRESSIVO'.



Once, up-on the heav - ing o - cean, Rode a bark at eve - ning tide,

The first vocal line is set against a piano accompaniment. The piano part features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.



While the waves, in wild com-mo - tion, Dashed a - - gainst the ves-sel's side.

The second vocal line continues the melody. The piano accompaniment remains consistent, with a 'mf' (mezzo-forte) dynamic marking at the beginning of the second line.

PEACE—BE STILL!

53

Je - - sus, sleeping on a pil - low, Heed - ed not the ra - ging billow ;

While the winds were all a-broad, Calm - ly slept the Son of God.

f

2.

In that dark and stormy hour,
 Fearful ones awaked their Lord.
 Jesus, by his sovereign power,
 Calmed the tempest with a word.
 On life's dark and restless ocean,
 Mid the billows' wild commotion,
 Trembling soul, your Lord is there;
 He will make you still his care.

N

3.

Jesus knows your silent weeping,
 When before his throne you bow;
 Never, never is he sleeping,
 Where he reigns in glory now.
 If the world is dark before thee,—
 If the billows, rolling o'er thee,
 All thy soul with terror fill,—
 Hear him saying, "Peace—be still!"

ROSE OF SHARON AND LILY OF THE VALLEY.

Words by MRS. DANA.

Music by WILLIAM CLIFTON.

1. The
2. And

1. The
2. And

APPETUOSO.

p *cres.*

rose is the sweet-est and fair-est of flowers, And the lil - - y per - fum - eth the
give me the lil - - y that blooms in the vale, So stain - less and love - ly, so

rose is the sweet-est and fair-est of flowers, And the lil - - y per - fum - eth the
give me the lil - - y that blooms in the vale, So stain - less and love - ly, so

p *cres.*

beau - ti - ful bowers; But sweet - er and fair - er is Sha - ron's bright rose, Which
mod - est and pale. It tells me of Him who was sin - less and pure, Who

o - - ver cre - a - tion its fra - - grancy throws.
left his own hea - ven our griefs to en - dure.

o - - ver cre - a - - tion its fra - - grancy throws.
left his own hea - - ven our griefs to en - dure.

O, 'tis sweet when the heart is o'er-bur-dened with care, And sweet in the
O, I love in all na-ture his em-blems to see, To gath-er and

And sweet in the
To gath-er and

mf

mo-ments of hap-pi-est cheer. Then give me, O, give me the beau-ti-ful
use them wher-ev-er they be. Then give me the lil-y, and give-me the

mo-ments of hap-pi-est cheer. Then give me, O, give me the beau-ti-ful
use them wher-ev-er they be. Then give me the lil-y, and give me the

p

rose, Which can sweet - en a - like all my joys and my woes; Then give me, O,
rose, Which can sweet - en a - like all my joys and my woes; Then give me the

cres. *rf*

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part begins with a crescendo marked 'cres.' and a forte dynamic marked 'rf'.

give me the beau - ti - ful rose, Which can sweeten a - like all my joys and my woes.
lil - - y, and give me the rose, Which can sweeten a - like all my joys and my woes.

give me the beau - ti - ful rose, Which can sweeten a - like all my joys and my woes.
lil - - y, and give me the rose, Which can sweeten a - like all my joys and my woes.

cres. *pp*

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part continues with a crescendo marked 'cres.' and a piano dynamic marked 'pp'.

THE FADED FLOWER AND THE CRUSHED HEART.

Words by MRS. DANA.

Music by HOOK.

I have seen a fra - grant flow - - er All im -

- pearled with morn - ing dew ; I have plucked it from the

bow - - er, Where in love - - li - - ness it grew. O, 'twas

sweet, when gay - - ly vy-ing With the gar - - - den's rich - est

bloom ; But when fa - - ded, with - ered, dy - ing, Sweet - er

far its choice per-fume, — Sweet - er far its choice per - - - fume.

2.

So the heart, when crushed by sorrow,
Sends its richest streams abroad,
While it learns sweet balm to borrow
From th' uplifted hand of God.



Not in sunny days of gladness
Will the heart be fixed on Heaven ;
When 'tis wounded, clothed in sadness,
Oft its richest love is given.

THE MOON THAT SHINES SO BRIGHTLY.

Words by MRS. DANA.

PORTUGUESE AIR.

SECOND VOICE.

1. The moon, that shines so
2. Just so the child of

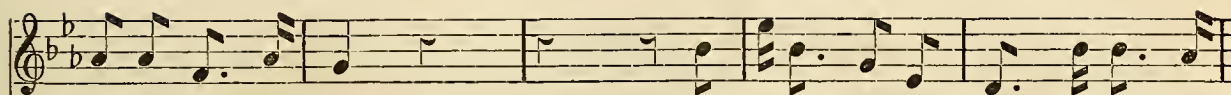
FIRST VOICE.

1. The moon, that shines so
2. Just so the child of

**MODERATO
CON
ESPRESS.**

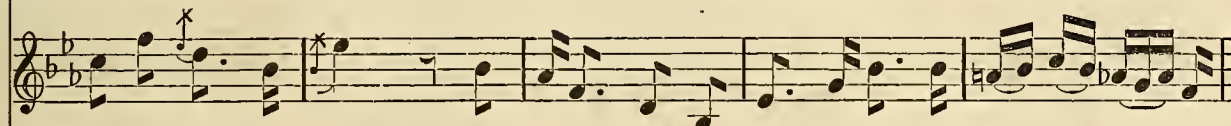
bright - ly Has borrowed all its beams, And yet it cheers us night - - ly Be -
heav - - en Reflects a glo - rious light, And sil-v'ry rays are giv - - - en To

bright - ly Has borrowed all its beams, And yet it cheers us night - - ly Be -
heav - - en Reflects a glo - rious light, And sil-v'ry rays are giv - - - en To



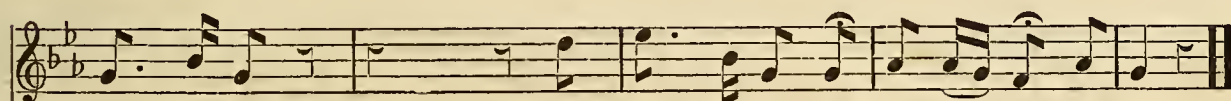
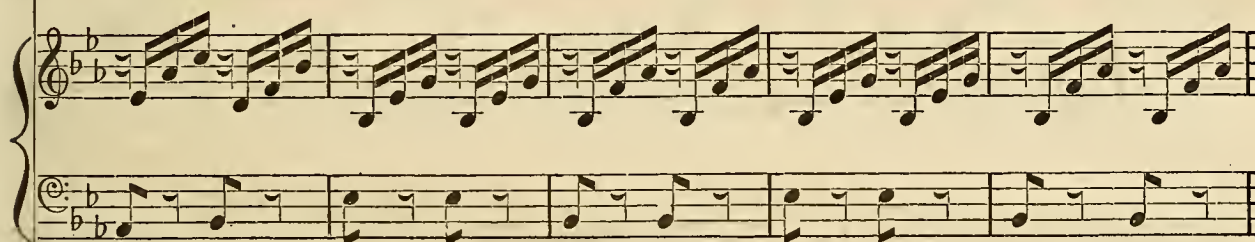
side the sil - ver streams.
gild life's cheerless night.

We wander there, where wa - ters glide, To
And gentle moon and murm'ring stream Shall



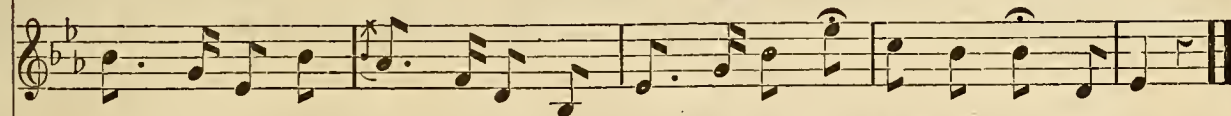
side the sil - ver streams.
gild life's cheerless night.

We wander there, where waters glide, To raise our tune - ful
And gentle moon and murm'ring stream Shall lose their soft re -

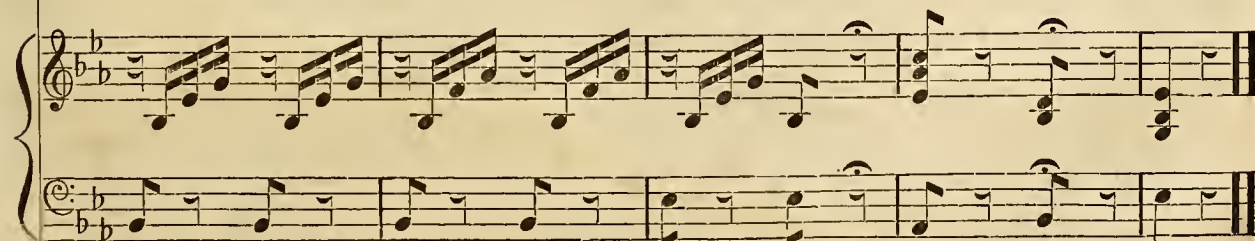


raise our song,
lose their ray,

while ech - o dies, The streamlet flows a - long.
the Christian's light Shall nev - er pass a - way.



even - ing song, And, while the pleasing ech - o dies, The streamlet flows a - long.
flect - ed ray; But that pure beam, the Christian's light, Shall nev - er pass a - way.



O THOU WHO LOV'ST TO HEAR MY PRAYER.

Words by MRS. DANA.

Music by R. E. R., Esq.

Moderato.

O Thou who lov'st to hear my prayer, I cast my-self on thee; And

I will glad - ly lin - - ger here, For thou hast died for me. I

know thy power will nev - - er fail; I know thy mer - cy too. Thy

love will cheer death's gloom - y vale, Thy hand will guide me through.

2.

O Thou who once didst bend the knee
 In agonizing prayer,
 Now hear me when I cry to thee,—
 My only Saviour, hear!
 When storms and darkness gather round,
 To fill me with despair,
 Then Saviour, let thy smiles abound,
 And glory shall be there. ,

THE BLEST, ETERNAL HOME.

Words by MRS. DANA.

Music by T. V. WIESENTHAL.

PLAINTIVE,
BUT NOT
TOO SLOW.

There's

not a bright and beaming smile, Which in this world I see, But turns my heart to

fu - ture joy, And whispers 'heav'n' to me. Though of - ten here my soul is sad, And

falls the si - - lent tear, There is a world of smiles and love, And

The first system of the musical score features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are: 'falls the si - - lent tear, There is a world of smiles and love, And'. The piano accompaniment consists of a right hand with a flowing eighth-note pattern and a left hand with a simple bass line.

sorrow dwells not there.

The second system continues the vocal melody and piano accompaniment. The lyrics are: 'sorrow dwells not there.' The piano accompaniment features a more complex right hand with sixteenth-note runs and a left hand with chords.

2.

I never clasp a friendly hand,
 In greeting or farewell,
 But thoughts of my eternal home
 Within my bosom swell.
 There, when we meet with holy joy,
 No thoughts of parting come,
 But never-ending ages still
 Shall find us *all at home*.

THE CHARIOT OF MERCY.

Words by MRS. DANA.

Music by T. MOORE.

WITH FEELING.

The chariot of mer-cy is speeding its way, Far, far through the shad-ow - y gloom, Where the

lands, that in death's dark ob - scu-ri-ty lay, Are bursting the bars of their tomb. I see where 'tis shedding its

luminous ray, Dis - pers - ing the shadows of night; And the wondering nations are hailing the day, And re -

- joice in its glori-ous light.

2.

Hallelujahs are sounding melodiously clear,
 Borne sweet from the Isles of the Sea,
 And the lands of the East send the echo afar,
 And the long-fettered Pagan is free.
 And the Indian, that roams through the green-prairied West,
 Now raises his tear-moistened eye,
 As he welcomes with joy the glad tidings of rest,
 In a home far away in the sky.

3.

And the dark-visaged son of the African wild
 Has tasted Immanuel's love,
 And his lion-like nature grows tenderly mild,
 As he hears the sweet "news" from above.
 O, chariot of mercy, roll gloriously on,
 And fly over mountain and sea,
 Till the last gloomy shadow of darkness is gone,
 And the last fettered spirit is free!

WE SHALL MEET, NO MORE TO PART.

Words by MRS. DANA.

Music by ROSSINI.

MODERATO.

We shall meet, no

more to part. Cease thy sorrows, mourning heart! Wea-ry days will soon de-part: Then we may rest for -

ev - er! When the work of life is done, When the victor's crown is won, Then, im-mor - tal

cres.

WE SHALL MEET, NO MORE TO PART.

69

life be-gun, We no more shall sev - - er. We shall meet, no more to part.

Slentando. p

This system features a vocal melody in G major with a treble clef and a piano accompaniment in G major with a treble and bass clef. The tempo is marked 'Slentando' and the dynamics are 'p' (piano). The vocal line includes a fermata over the word 'er'.

Cease thy sorrows, mourn-ing heart! Wea - ry days will soon de - part: Then we may rest for -

sf sf

This system continues the vocal melody and piano accompaniment. The vocal line has a fermata over 'rest for -'. The piano accompaniment features a crescendo leading to a fortissimo ('sf') dynamic.

ev - - - er.

mf

This system concludes the vocal melody and piano accompaniment. The vocal line has a fermata over 'ev - - - er'. The piano accompaniment features a crescendo leading to a mezzo-forte ('mf') dynamic.

2.
In the home of peace and bliss,
In the world where Jesus is,
When we bid adieu to this,
Then we may love forever!
R



Purified from every stain,
Through the Lamb that once was slain,
Dearest, we shall meet again,
And be parted never!
We shall meet, &c.

EMBOSOMED DEEP WITHIN.

Words by MRS. DANA.

Music by ALEXANDER LEE.

LARGHETTO.

pp Trombo.

Corni.

Em-bo-somed deep with-in, I feel a ris-ing bliss; But I dare not whis-per,

e - ven now, My dawn of hap - pi-ness. My weep-ing may be o'er, My

sigh - ings all be past, But clouds may gath - er when I die ; I

may not smile at last.

2.

But why affrighted pause?
And why this rising fear?
If angels guard the gates of death,
No danger shall be there.



Forsaken can I be,
If Jesus is my friend?
If he has brought me safe thus far,
He'll save me at the end.

THE QUIVERING ASPEN TREMBLES.

Words by MRS. DANA.

IRISH MELODY.

TENDERLY.

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The left staff is in bass clef with the same key signature and time signature. The music is written in a tender, flowing style with many eighth and sixteenth notes.

The first system of the song features a vocal melody on a single staff and piano accompaniment on two staves. The key signature remains one sharp (F#). The lyrics "The quiv-er-ing as - - - pen" are written below the vocal staff, with a long dash under "as" to indicate a sustained note.

The second system continues the song with the same vocal and piano parts. The lyrics "trembles When touch'd by the zephyr's breath; For faintly its coming re - sembles The" are written below the vocal staff. The piano accompaniment continues with a similar flowing pattern.

wither - ing blast of death; And mournfully soft and sighing The sounds of the pass - ing

breeze, Like the ech-oes of mu - sic dy - ing, Far, far o'er the swelling seas.

So surely the heart remembers

2.

The darkness of sorrow's night,
When, sadly, hope's flickering embers
Are losing their cheerful light;

S



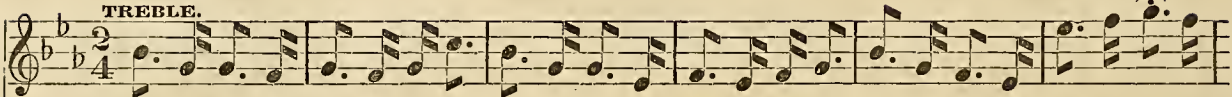
Yet mournfully sweet is sorrow,
As breezes that moan in spring,
When the heart a bright hope can borrow,
And joy from its sadness bring.

HARK! THE MIDNIGHT BELL IS CHIMING.

Words by MRS. DANA.

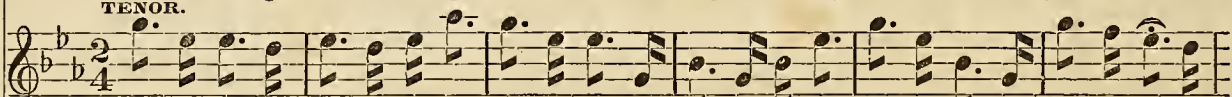
SCOTCH MELODY.

TREBLE.




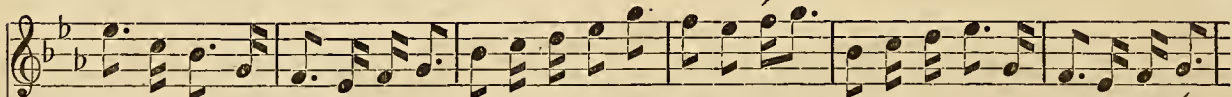
Hark! the midnight bell is chiming. See! the moon her steep is climbing. All is still, save yon-der rill, Where

TENOR.

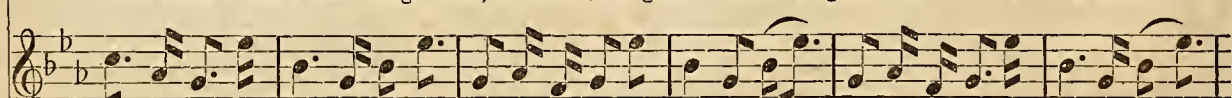


Hark! the midnight bell is chiming. See! the moon her steep is climbing. All is still, save yon-der rill, Where


Andante.

fairies dance to that sweet timing. Come, let us rise, and gaze a-broad. Thoughts come in crowds at this lone hour.



fairies dance to that sweet timing. Come, let us rise, and gaze a-broad. Thoughts come in crowds at this lone hour.



Yes, we will sing the love, the love of God, While still-ness lends its sol-emn pow-er. Hark! the mid-night

Yes, we will sing the love, the love of God, While still-ness lends its sol-emn pow-er. Hark! the mid-night

bell is chiming. See! the moon her steep is climbing. All is still, save yonder rill, Where fairies dance to that sweet timing.

bell is chiming. See! the moon her steep is climbing. All is still, save yonder rill, Where fairies dance to that sweet timing.

AD LIB. tr

2.
 Balmy dews, from heaven distilling,
 Drooping flowers with moisture filling,
 Silent fall, reviving all,
 That morn may rise in beauty thrilling.



O, what a world our Father gives,
 Smiling in loveliness to cheer us!
 Come, let us sing, while :||: memory :||: lives,
 To Him who ever loves to hear us.
 Hark! &c.

SHED NOT A TEAR.

Words by MRS. DANA.

Music by T. H. BAYLY.

WITH
FEELING.The first system of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The key signature is B-flat major, and the time signature is common time. The piano part is marked *p* (piano).

Shed not a tear o'er your friend's early bier, When I am gone, When I am gone ;

The second system continues the vocal melody and piano accompaniment. The piano part maintains the same harmonic structure as the first system. The key signature is B-flat major, and the time signature is common time.

Smile if the slow-tolling bell you should hear, When I am gone, I am gone.

SHED NOT A TEAR.

77

Weep not for me when you stand round my grave, Think who has died his be -

lov - ed to save, Think of the crown all the ran - somed shall have,

When I am gone, I am gone.

2.

Plant ye a tree, which may wave over me,
When I am gone, when I am gone ;
Sing ye a song if my grave you should see,
When I am gone, I am gone.

T



Come at the close of a bright summer's day,
Come when the sun sheds his last ling'ring ray,
Come, and rejoice that I thus passed away,
When I am gone, I am gone.

THE WOMAN OF CANAAN.

Words by MRS. DANA.

Music by HAYDN.

ANDANTE.

With meek, up - lift - ed eye, She fol - lowed near the Lord, And

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The tempo is marked 'ANDANTE.' and the dynamics include a piano 'p' marking. The lyrics are: 'With meek, up - lift - ed eye, She fol - lowed near the Lord, And'.

prayed him, lest her child should die, To speak one healing word. Sad tears were on her cheek, Yet

The second system continues the melody and accompaniment. The lyrics are: 'prayed him, lest her child should die, To speak one healing word. Sad tears were on her cheek, Yet'.

did she not de - spair, For he, whose power she came to seek, A love - ly smile did wear; And

The third system concludes the piece. The lyrics are: 'did she not de - spair, For he, whose power she came to seek, A love - ly smile did wear; And'. The piano part ends with a piano 'p' marking.

though he answered not, His mercy still she sought; And though he answered

cres. *f*

not, His mercy still she sought.

AD LIB. *f*

2.

And those who heard her pray,
Besought the Lord to hear,
And send the suppliant thence away,
For still she followed near.
But onward still he went,
While no kind answer fell;
He told them he was only sent
To save lost Israel.
So he, whose power she sought,
O, still he answered not.

3.

"Lord, help me!" then she said;
But quickly answered he,
"I cannot take the children's bread
To give it unto thee."
"'Tis true," she meekly sighed,
"Yet, Lord, once more I call;
The crumbs I may not be denied,
Which from thy table fall."
Her faith was thus revealed,
Her daughter then was healed.

THE SWEET FIRESIDE.

Words by MRS. DANA.

SCOTCH MELODY.

MODERATO.

Come around the cheerful hearth, when the fire burns bright. 'Tis the sweetest place on

earth, on a win-ter's night. Shut the doors on every care ; Bring your smiles with right good

cheer. Hap - py fa - ces brighten here ; eve - ry heart is light ! See the fa - ther gaze a -

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. Dynamics include *f* (forte) and *p* (piano).

round on his dear - est ones, While the child, with playful bound, to its moth - er

The second system continues the musical score. The vocal melody and piano accompaniment are shown. Dynamics include *f* (forte) and *p* (piano).

runs. Brothers, bring the merry flute ; Sisters, tune the plain-tive lute ; Let not one dear voice be

The third system concludes the musical score. The vocal melody and piano accompaniment are shown. Dynamics include *p* (piano), *cres.* (crescendo), and *f* (forte).

mute ; bring your sweet-est tones. Let not one dear voice be mute ; bring your sweetest tones.

f *fp*

f

The musical score is written for a piano and voice. It features a treble and bass staff for the piano, and a single staff for the voice. The key signature is one sharp (F#), and the time signature is common time (C). The piano accompaniment consists of chords and moving lines in both hands. The voice part has lyrics written below it. Dynamics include *f* (forte) and *fp* (fortissimo piano).

2.

Now the song is rising high ; 'tis a song of praise,
 Heaven's love to magnify with melodious lays.
 Angels, hear the pleasing strain !
 Catch, and echo it again !
 To the Lamb, who once was slain, loud the chorus raise !
 Now around the altar kneel ; 'tis the hour for prayer.
 Jesus, hear the heart's appeal ! Jesus, bow thine ear !
 See ! they all are bending low !
 O, 'tis sweet to worship so,
 Where the heart's best feelings flow, banished every care !

MY BELOVED, WILT THOU OWN ME.

Words by MRS. DANA.

ENGLISH MELODY.

ANDANTE.

My Beloved, wilt thou own me, When my heart is all de - filed ? Though thy dy - ing

My Beloved, wilt thou own me, When my heart is all de - filed ? Though thy dy - ing

love has won me, Though thy dying love has won me, Can I deem thee rec - on - ciled ?

love has won me, Though thy dying love has won me, Can I deem thee rec - on - ciled ?

2.

My Beloved, pass before me ;
Never from my sight remove.
Many waters, flowing o'er me,
Cannot quench my burning love.

3.

My Beloved, now endue me
With thine own attractive charms ;
May thy spirit sweetly woo me ;
Fold me in thy sheltering arms.

4.

My Beloved, safely hide me
In the drear and cloudy day ;
Ere the windy storm has tried me,
Hide my trembling soul, I pray.

5.

My Beloved, kindly take me
To thy sympathizing breast ;
Never, never more forsake me ;
Guide me to the land of rest.

OF SUCH IS THE KINGDOM OF HEAVEN.

Words by MRS. DANA.

SCOTCH MELODY.

ANDANTE.

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The left staff is in bass clef with the same key signature and time signature. The melody is a simple, flowing line of eighth and sixteenth notes, ending with a double bar line.

SECOND VOICE.

I dear-ly love a lit - - tle child, And Je - - sus loved young chil - dren too; He

FIRST VOICE.

I dear-ly love a lit - - tle child, And Je - - sus loved young chil - dren too; He

The first system of the song features two vocal staves and a piano accompaniment. The top staff is for the Second Voice (soprano or alto) and the bottom staff is for the First Voice (tenor or bass). Both vocal staves have a treble clef and a key signature of one sharp. The piano accompaniment is in bass clef with a key signature of one sharp. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across notes.

ev - er sweetly on them smiled, And placed them with his cho - - sen few. When,

ev - er sweetly on them smiled, And placed them with his cho - - sen few. When,

The second system of the song continues the vocal and piano accompaniment. It follows the same format as the first system, with two vocal staves and a piano accompaniment. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across notes.

cra - - - dled on its moth - - er's breast, A babe was brought to

Je - - - sus' feet, He laid his hand up - on its head, And blessed it with a

prom - ise sweet.

2.

"Forbid them not," the Saviour said:
 "O suffer them to come to me!
 Of such my heavenly kingdom is;
 Like them may all my followers be."



Young children are the gems of earth,
 The brightest jewels mothers have;
 They sparkle on the throbbing breast,
 But brighter shine beyond the grave.

FATHER IN HEAVEN.

Words by the late JANE KEITH PALMER.

Arranged by G. KIALLMARK.

CON ESPRESS.

pp *mf*

Ped. *

pp

Fa - - ther in heav - - en, as we bow be - fore thee, Look down in mer - cy,

lend a listening ear! Par - - don we crave, while humbly we a - dore thee.

Art thou not pledged the prayer of faith to hear? Art thou not pledged the

prayer of faith to hear?

2.

Jesus, thou Saviour! be our mediator;
 Cleanse us from sin, and make us wholly thine;
 Thus may we bend before the great Creator,
 Clothing his Son in attributes divine.

3.

Spirit of God! thy influence we desire,
 Sealed with the impress of redeeming love;
 O, raise our thoughts, our warm affections, higher,
 Nor let us from our tender Shepherd rove!

THE RULER'S DAUGHTER.

Words by MRS. DANA.

FRENCH MELODY.

8va. - - - - - loco.

ANDANTE.

A fa - - ther is pray - - ing The Sav - iour to hear, For his daugh - ter is

dy - - ing, With no help - er near. Be-seech - ing him great - - ly, He

falls at his feet; And his sto - - ry of sor - - row, O, hear him re -

- peat.

2.
 "My dear little daughter,
 I fear she will die!
 O, thou merciful Saviour,
 Attend to my cry!
 If thou wilt but touch her,
 She surely will live:
 Then to thee all the glory,
 O Jesus, I'll give."

3.
 And Jesus went with him;—
 But soon it was said
 To the heart-stricken father,
 "Thy daughter is dead!
 Why trouble the Master
 Thy woes to relieve?"
 But the kind Saviour whispered,
 "Now only believe."

W

4.
 They came to the house;
 And the mourners were there,
 Who with weeping and wailing
 Were rending the air;
 But Jesus reproved them;—
 "Why thus do ye weep?
 For the maid is not dead;
 She is only asleep."

5.
 O, see! with a touch
 How the maiden awakes,
 When the mighty Physician
 Her hand gently takes!
 And, see! from her features
 Pale death quickly flies,
 At the voice of the Saviour,
 "O damsel, arise!"

LIKE A DREAM WHEN ONE AWAKETH.

Words by MRS. DANA.

SOUTHERN MELODY.

ANDANTE
ESPRESSIVO.

Like a dream when one awaketh, Van - - - ished a - -

- way, Earth - ly joy the heart for-sak-eth, Doomed to de - cay;

But when flesh and spir - it fail-eth, Heaven grows more dear ;

And when grief the heart as - sail-eth, O, shed no tear !

2.

Dearest hopes and joys may perish,
Lost in an hour ;
All the love the heart can cherish
May lose its power.
When the storm is gathering o'er thee,
Do not despair ;
Heaven can every joy restore thee,
More pure and fair.



3.

Mid thy gloom and desolation,
Whene'er they come,
For thy peace and consolation
Think of thy home.
There thy joys shall last forever,
Changeless and bright ;
Clouds shall dim, O never, never,
That world of light.

I HAVE SEEN, I HAVE HEARD, I HAVE KNOWN.

Words by MRS. DANA.

SWISS AIR.

ANDANTINO. *p*

I have seen, I have seen, in the sweet spring time, All the flowers op'ning bright to the sun ; I have

seen, I have seen, in the sweet spring time, All the flowers op'ning bright to the sun And

the my heart was full of praise To Him who gave those bless - ed rays. O, I

lov, yes, I love, in the sweet spring time, All the flowers op'ning bright to the sun.

f

The musical score consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The first system includes the lyrics 'the my heart was full of praise To Him who gave those bless - ed rays. O, I'. The second system includes 'lov, yes, I love, in the sweet spring time, All the flowers op'ning bright to the sun.'. The third system begins with a forte (*f*) dynamic marking. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

2.

I have heard, I have heard, on a sweet May morn,
 All the birds singing blithe on the tree;
 And then I've raised my cheerful voice,
 And called all nature to rejoice.
 O, I love, yes, I love, on a bright May morn,
 All the birds singing blithe on the tree.

X

3.

I have known, I have known, in the sweet moonlight,
 All the thoughts such a scene would inspire;
 And then what visions came to me,
 While I have prayed, O God, to thee!
 O, I love, yes, I love, in the sweet moonlight,
 All the thoughts such a scene would inspire.

THE LOVELY MOON IS WANING.

ARRANGED FOR THE GUITAR.

Words by MRS. DANA.

SCOTCH MELODY.

Poco
ALLEGRETTO
E
DELICATEZZA.

The love-ly moon is waning, And darkness steals around; Yet I am here complaining, For

Thee I have not found. My bless-ed Sav-iour, hear me! I mourn the live-long night; May

Ritard. *A Tempo.*

thy sweet presence cheer me, And make this darkness light. Then my soul, with rapture springing, Shall

joy - ful soar a - way, And, my flight from sor - row wing - ing, I shall

find e - - ter - nal day.

2.

'Tis well that mournful weeping
Endureth but a night;
And I my watch am keeping
For morning's faintest light.
O, by thy dying merit,
Now hear my broken prayer!



'Tis morning with my spirit
When, Saviour, thou art near.
And when morning paints in splendor
The glorious eastern sky,
While to thee my soul I render,
I would lay me down — to die.

IF SORROW'S HOUR HAS COME TO THEE.

ARRANGED FOR THE GUITAR.

Words by MRS. DANA.

Music by J. T. NORTON.

ANDANTE.

If sorrow's hour has come to thee, And thou dost weep in ag - ony ; When

thou hast told the last fare-well, And floods of grief thy bo - som swell ;

O, sufferer, then thy Sa - viour see ! Re - mem - ber Him who wept for thee !

O, sufferer, then thy Sav-iour see! Re-mem-ber Him who wept for thee!

The musical score is written for piano on two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line.

2.

In languid hours and painful days,
When faintly beam life's flickering rays,
And dimly burns its taper light,
Where once its lamp was shining bright,
O, sufferer, then thy Saviour see!
Remember Him who shines on thee!

3.

When weary nature sinks, oppressed,
And death's cold hands are on thy breast;
When life's warm tide is ebbing fast,
And joys, and hopes, and cares are past;
O, sufferer, then thy Saviour see!
Remember Him who died for thee!

WHILE RADIANT HOPE.

ARRANGED FOR THE GUITAR.*

Words by MRS. DANA.

FRENCH MELODY.

When ra - diant hope is smil - ing o'er My ear - - ly, hap - py days, I'll

The musical score is written for guitar on two staves. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The tempo is marked 'ANDANTE'. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line.

* With an accompaniment written in C, to be played in E b, with the *Capo de Astro* on the third fret.
y

raise my cheer-ful voice on high In a song of grate-ful praise. And,

O, 'tis sweet to think how soon, My errors all for-given, A pu-rer, bright-er

hope shall rise, The glorious hope of heaven.

lento. ppp

2.

When sorrow's tear is stealing down
 My cheek, all pale and sad,
 There is a faithful bosom, where
 I'll rest my aching head.
 When, from the dark and howling storm,
 To this dear refuge driven,
 While every tear is wiped away,
 I'll wait the rest of heaven.

O, DAUGHTER OF ZION.

ARRANGED FOR THE GUITAR.

Words by MRS. DANA.

IRISH AIR.

ANDANTINO
ESPRESSIVO.

O, daughter of Zi - on, why sor - row - est thou, With thy
beau - ti - ful harp on the green wil - low bough? O, cease from thy weeping; thy
Sa - viour is call - ing Thy spi - - - rit to joy!

2.

Why, drooping and sad, dost thou languish forlorn,
Forgetting the day-star that gladdens thy morn?
That star is thy Saviour: — O, hear him inviting
Thy spirit to love!

3.

Come, tune thy sweet harp, sing an anthem of praise,
And join its full chords to melodious lays;
Thy Saviour from heaven is gently enticing
Thy spirit to bliss.

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